

OCTOBER 1992

Guide

TO THE ARTS



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OCTOBER 1992

Guide

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Front Cover: Medford Jazz Jubilee poster by Leo Meiersdorff. See story page 6.

The *Guide to the Arts* is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd, Ashland, OR 97520-5025, with funds from subscribers, advertisers and grants. Display advertising space is sold by the *Guild* to defray the expenses of publication and may be purchased by contacting us at (503) 552-6301.

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Calendar of the Arts Broadcast
Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio
welcomes your comments:
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Many years ago a television variety show used to do a segment of fictitious letters which opened with a song: "Letters, Letters, We get lots and lots of letters..." A couple of years ago, when we last decided to run a count, we discovered that we receive in excess of 75,000 pieces of mail annually at Jefferson Public Radio. While most of the listener mail is quite reasoned and amiable, naturally when you are dealing with such large numbers of people some mail arrives which is, to put it delicately, unusual. Generally, our staff members bite their tongues and manage as rational a reply as possible to what is, at times, reasonably irrational communication. Sometimes, however, we can't manage even that level of response either because the mail arrived anonymously or is beneath reply.

Following is a sampling of our "mail bag" of letters¹ which fall into these categories. I share them with you, not because they will enlighten you about some weighty issues facing public radio, but because it will make me feel better. Everyone can stand an occasional dose of therapy. Thanks for listening.

I enjoy listening to the Grateful Dead hour. I enjoy about 35 minutes of your Grateful Dead Hour. This means that I enjoy about 0.38% of your weekly programming, when I listen in. I've decided that you deserve some monetary support. Based upon my listening habits and your "membership" rates ($0.0038 \times \$35$), I believe you deserve this gift for \$0.14. Your (sic) welcome. (Money Order for 14 cents enclosed)

DEAR SEMI-DEAD HEAD: I can honestly say that your contribution attracted more attention than anything else in the mail today. But I guess that was your point. As you've probably heard during marathons, the Grateful Dead hour is a fairly expensive program. So it's interesting to me that someone who listens only to that program, can listen to only slightly more than half of it. I want to assure you that your support has been clearly registered where it belongs. Next time

Letters, We Get Letters...

we are wrestling with difficult budget questions, we will have clearly in mind the 14 cent money order you sent to us in an effort to comment upon our programming, and we will devote the attention to your views which your contribution warrants.

TO: Fundraising Effort, KSOR/ Jefferson Public Radio. I regularly listen to KSOR, but don't contribute, although I certainly could afford to contribute. I enjoy classical music, news in depth, etc., and believe that much of your programming is worthwhile. But I love some things more ... truth, and the Bill of Rights—all of it. I cannot contribute financial support to any organization that is doing its level best to destroy the essence of that which is to me the most wonderful and important document in the world. For all the vaunted objectivity of much of your reportage, NPR has pursued its agenda of trying to destroy the Right to Bear Arms, with unrelenting bias. My objection has nothing to do with hunting, target shooting, or self-protection, although those are worthwhile ... KSOR doesn't really care whether I actively listen; only whether you get my money.... I'm hardly concerned about being controversial, but this letter is written anonymously so that you can't fix upon any individual when trying to explain your disappointing fund raising performance. Sincerely, A Dismayed Listener.

1. Just for the record, I've excluded letters from people who are obviously mentally disturbed. These letters are from allegedly sane people.

DEAR DISMAYED: There is also nothing in the Bill of Rights which says you're entitled to receive classical music, jazz or the other things for which you admit to regularly listening to us for. So you're going to force some other listener, who may not be able to support us as easily, to pledge your share so that the programming you enjoy can continue. Democracy in action.

You're wrong about our motives. We do care if you listen and we also care if you support JPR.

You admit our programming is valuable and you regularly listen. But you somewhat petulantly make a point of not contributing. Who's harmed by that action? So we do a slightly longer marathon which is a burden to our staff but is no less a burden for you as a listener. JPR doesn't profit from your pledge, you do as a listener.

While our fundraising isn't disappointing, let's say you're correct, and we do fall short. Who loses? You, as a listener. Perhaps a program you really enjoy disappears for lack of financial support. If that happens, don't come back to me to complain. What goes round, comes round.

Alternate answer: I just received in the mail my copy of a recently completed study issued by the Individual Giving section of the Department of Pledge Analysis of the Division of Philanthropic and Altruistic Purposes section of NPR. The study reports conclusively that some people are motivated to pledge to their public radio station because they saw an eagle fly over their car antenna at an angle of 43 degrees; others because a flash of lightening struck nearby but missed them and they decided they ought to give thanks in some appropriate fashion. The study reports that most listeners, however, pledge because they like the programming and because we asked them to. Your letter provoked a flurry of activity here at JPR. After all, this is a new thing: reasons why someone *doesn't* pledge. No one has studied this yet. I mean, it could have something to do with eagles, lightening or who knows what all.

We are forwarding your letter to NPR with a special note that they should "ixnay the unsgay" issue in handling your letter. We'll let you know what we hear. You've certainly started something now.

Look! I'm extremely upset with the way you've changed your program-

ming. I'll not support this move you've made to this elitist form. I thought this was public radio. I do not agree with your interpretation. To top it off all the good listening is on the other service which Mt. Shasta can't get. [Expletive Deleted] You.

DEAR EXPLETIVE: I'm a little confused. You call offering one all-classical AND one all-popular music service elitist? We're offering *more* of what we've been doing all along. If we serve more people more of the time, that doesn't strike me as elitist. When you say that "you thought this was public radio" and you don't agree with our interpretation, I have to confess to being endlessly fascinated by the different definitions people advance as defining public radio. For some of our listeners, it is nothing *but* classical music. There are public radio stations elsewhere in the nation which program only in foreign languages, present only rock and roll or offer ceaselessly boring lectures. There is no *standard* issue here. For me, public radio is whatever the people in the region to be served desire, are willing to pay for and is within the confines of the mission of a properly qualified licensee for the frequency.

Let's get down to brass tacks and get past this philosophic business. What you're *really* unhappy about is that you can't listen (temporarily) to some of the programs formerly available to you on KSOR.

We're sorry about that. We do the best we can for the greatest number of people involved. We're devoting a great deal of effort to bringing you the *Rhythm and News Service* (including exploring pouring a concrete tower foundation on a 6000-foot-above-sea-level mountain in the middle of winter by helicopter) which you will, no thanks to your attitude, be able to receive within the next nine months.

And clean up your typewriter's mouth—at least when writing to JPR. We put all of the obscene mail at the very bottom of the stack of letters to be answered.

As long time fans of public radio we were happy to make a reasonable pledge to your station shortly after we moved here last Spring, despite the incredible length of your fundraising campaign. The longest public radio

fundraising campaign I had ever known (I've lived in five other states) is 9 days. Now I hear you do it twice a year!! Get real, folks!! That's an incredibly poor use of air time. Certainly you can design an effective 1-2 week annual campaign to bring in all you need for the next year. Everybody else does!!

DEAR EVERYBODY: Having lived in five states I'll bet some had a bit larger population than Oregon does. It costs about the same amount of money to run a radio station in Philadelphia as it does in Ashland. Transmitters cost the same, tubes, tape recorders, mailing, phone service, they all cost the same. Other stations may be able to afford more frills, but the core essentials cost about the same. Counting every square inch of our coverage area, we serve a potential audience of about 700,000 persons, about the population of a reasonably good sized Philadelphia suburb. Our listeners aren't all compactly arrayed in one nice, neat suburb the way urban stations serve their listeners. So we have 40 transmitting devices, with separate operating and maintenance costs to be paid in order to reach our 700,000 folks. Add to this that many states (and I'd be willing to bet some those you've lived in) provide much more government support for public radio than does Oregon. The national average is 35% of a station's budget. Jefferson Public Radio receives 12% of its operating budget in this fashion and the figure continues to decline.

So how do we pay these fixed costs of bringing you public radio? We have to rely more heavily upon private support than do most stations—which means it takes longer to raise the necessary funds from a smaller population base than is the case in larger areas.

I guess it's the price we both have to pay for having public radio in a beautiful, rural environment.

I joined (pledged) the Listeners Guild during the Beg-athon because I support commercial free radio. However, since I joined I have been assaulted (sic) by a never-ending barrage of ads for wine fairs, Gold Beach Great-Getaway ads; and the worse, the John Doan Concert ads every 10-15 minutes all day. Who do you think is lis-

tening to KSMF? The Oregon Good-Ole-Boy, with an attention span lower than his IQ, who needs to be reminded of how neat it is going to be at the Monster truck meet every 5 minutes? Please remove my name from your mailing list. I'll give you another chance next year.

DEAR REMOVED: Boy. You really know how to hurt a guy- Remove your name from the mailing list. Didn't you ever hear of the Marquess of Queensberry rules? That one was below the belt. Oh well. On to the issue.

Last year our presentation of wine tastings, concerts and similar activities under the auspices of the Listeners Guild, provided about \$15,000 in support of general broadcast operating expenses. That money equals several days of marathoning that we don't have to do.

Studies reveal that the average radio listener listens about 482.6 minutes weekly, spread over 2.28 days of the week. Your letter provoked immediate consternation among our staff. We began a meeting and decided to conduct our own study and, you know what, public radio listeners are different. They listen from sign on to sign off every day - no breaks. So it would be enough to make these announcements *just* once about artists and other nice folks who have agreed to appear on our behalf just to help support public radio for listeners like you. We goofed. We thought we had to announce them more than once and, in the process, lighten the marathon burden on all of our listeners.

Dear God-I-Hate-Morning Director, Congratulations! on Monday, July 27, KSBA signed on the air on time! Oh yes, there was one small problem. The sign-on announcement was followed by almost five minutes of silence.... Suggestion: Try sixth-graders for the morning shift.... P.S. I heard a couple of days ago that you mentioned you'd like to communicate. That's easy. Do what all my friends do: Put a classified ad (personals) in The World newspaper....

DEAR YOUR-LETTERS-DON'T-HELP-MY-MORNING-EITHER: This is your fourth letter to us about tardy KSBA sign ons.

You're unhappy that you haven't had a reply. Try giving us an address and not using an assumed name. As to the sign on issue, since you're not a Listeners Guild member you probably wouldn't have seen the column I wrote in the *August Guide* which reported this problem. I'd reprint the information here but you wouldn't receive that message either since you don't receive the *Guide*. Suffice to say, for our other readers, the problem involves new automation equipment and has marginally improved. We're making progress and will have the problem cured by the time this *Guide* appears. P.S. As for your suggestion that we should communicate by placing a classified ad in the personals section of a newspaper, I guess I'm a traditionalist—I'll answer mail which provides a name and address. But that's as far as I go. They say it costs about \$7.50 for any business to reply to the average letter it receives. But that's still cheaper than buying personal ads. So we'll stick to the U.S. mail, thank you.

Unanswered mail hangs around my neck like a millstone. I feel so much better getting these letters off my desk.

Actually, lest you think that all of our mail is like the above, most of our mail, just like most of our listeners, are very thoughtful, reasonable people. I can't end this column on so "down" a note. The following letter arrived recently—and it's worth all of the mail like the above.

I am not employed but your station means so much to me that I want to support your fundraising drive. I am only able to enclose \$1 (as I am living with relatives while I train for a job) but I do want to help. Perhaps in 1993 I will be able to be a full member as I was for many years in other states. Good Luck!

DEAR GOOD LUCK! Thanks for making my day!



Ronald Kramer
Director of
Broadcasting

Mark Your Calendar for the

12th Annual



December 9th
1992



See
Back Cover
for
Ticket
Information

Fourth Annual **JAZZ** JUBILEE RETURNS TO MEDFORD

October 9-11, 1992



Igor's Jazz Cowboys

With an all-star line up of ten of America's most popular traditional jazz bands, the fourth annual Medford Jazz Jubilee returns to the Rogue Valley October 9-11 at four venues in Medford.

According to Jubilee President Patti Bills, this year's band line up is the strongest ever and 6,000 people are expected to attend.

Performing at the Medford Jazz Jubilee this year will be:

- **Igor's Jazz Cowboys** (Tempe, Arizona) One of America's most popular jazz festival bands, Igor Glenn and his high energy band play traditional jazz combined with the cowboy flavor of western swing.
- **Sally King and the Jazzabouts** (Seattle, Washington) A traditional Northwest favorite, the Jazzabouts perform blues, standards and Dixieland favorites from the '20s through '40s swing.
- **Mardi Gras Jazz Band** (Sacramento, California) Combining Chicago Style Jazz with a big-band sound, this group of musical pros combines humor with jazz to please even traditional diehards.
- **Monarch Jazz Band** (Los Angeles, California) Trumpet powerhouse and band leader Lance Buller has played with the best of them (Beach Boys, Dave Grusin, Henry Mancini). Now he fronts a fabulous jazz band that combines journeyed jazzmen and young proteges.
- **River City Stomperz** (Sacramento, California) Led by Stan Mark, the River City Stomperz was a standout at Medford's '91 Jubilee. They're back to play "Big Band Dixie," a full-sounding, brand of Jazz harking back to the era of the Bob Crosby Bobcats.
- **Ted Shafer's Jelly Roll Jazz Band** (Suisun City, California) This two-cornet jazz band plays the hot 1923 jazz style of King Oliver's Creole Jazz Band. They've been a jazz favorite since 1959.
- **South Market Street Jazz Band** (San Diego, California) This group of San Diegans combines precise musicianship with playful entertainment performing everything from traditional to contemporary.
- **Stumptown Jazz** (Portland, Oregon) Stumptown remains the premier Oregon Jazz band and was a favorite with the Medford audience last year. Jay Fleming, is the classic "Red Hot Mama," reminiscent of Sophie Tucker in her glory years.



Summit Ridge Jazz Band



Big Tiny Little's Jazz Band

- **Summit Ridge Jazz Band** (Lakewood, Colorado) With three Woody Herman Alumni in the band, this dynamic group plays everything from jazz to swing to ballads. They don't recreate styles from the past, they create their own.
- **Big Tiny Little's Jazz Band** (Reno, Nevada) Big Tiny is neither tiny nor little. He's one of the finest and most popular Dixieland Jazz pianists in America.
- **Larry Bernard's Jazz Misfits** (Medford, Oregon) Larry, a founder of the Medford Jazz Jubilee, heads up the hottest jazz band in Southern Oregon. His group has played throughout the region and is the only band to have played at the festival for all four years of the event's existence.
- **The Swing Kings** (Medford, Oregon) If you like Big Band sound, you'll love the Swing Kings.

Band performances begin on Friday afternoon, October 9th, and continue through Sunday, October 11th, at the following Medford locations: The Medford Red Lion, Nendells Motor Inn, KOB's Studio C, and the Craterian Theatre.

In addition to more than 40 hours of great music, numerous special events will be featured during this year's festival. During festival week, a series of high school concerts by the River City Stomperz will introduce Medford area students to the art of Dixieland music. On Saturday, October 10th, the Medford Moose Lodge #178 will again host their popular Pancake Breakfast. Other special events include a Flapper Contest, two Sunday Gospel Concerts, and two grand finales featuring five bands each. Jubilee tickets are now on sale. Three-day, all event tickets are \$35 at the door, \$30 in advance. Saturday only tickets are \$20 per person. A Friday or Sunday only ticket is \$15.

Jubilee tickets may be purchased at the Jubilee Headquarters office in the Medford Center or at all Jackson County Federal Bank branch offices.

You can also order tickets by mail by writing to: Medford Jazz Jubilee, 130 E. Main, Suite 201, Medford, OR 97501. For further information call (503) 770-6972 or (503) 779-4847.

Celebrating Milestones at the Schneider MUSEUM OF ART

By Joyce Epstein

Milestones in a museum's life might be compared to tracking an infant's growth, carefully noting, so often pleasurable, each special step in its development. Thus the Schneider Museum of Art celebrates its sixth birthday recognizing several significant achievements: the successful conclusion of its \$50,000 matching endowment drive and its acquisition of four important art works donated by Dana and Robert Johnson of Ashland: two Nathan Oliveira lithographs, a drawing by Arthur B. Davies and a lithograph by Jose Luis Cuevas.

The recent acquisitions are included in the current exhibition, *Selections from the Permanent Collection*, on view through October 16, 1992. Another step in the Museum's growth is featured in several art works on loan to the Museum for possible acquisition (see below). These include *The Bride*, an intaglio print by John Paul Jones in the entry gallery, and a small group of rare Roman and Carthaginian antiquities displayed in cases in the main gallery.

As many in the Rogue Valley are aware, the Museum exhibits a portion of its permanent collection every year. At times this may form part of a larger exhibition as in last year's well-received *Waldo Peirce and the Hemingway Connection*; or



Herbert Jepson, Study with Lebrun., conti crayon & ink drawing. Gift of Sylvan Simone.

several works may fit appropriately into a particular period or general theme as in *Prints and Drawings from the Era of Mozart*, also exhibited last year.

The current exhibition includes Fritz Scholder's portrait, *Mystery Man #1*; a suite of three lithographs from *Le Voyage au Japon* by Bernard Buffet; a small George Inness landscape; from David Alfaro Siqueiros' *Mexican Suite*, a selec-

tion of five lithographs, and a portion of the Museum's collection of Native American crafts from the Northwest.

Other works encompass paintings and prints by James McGarrell, Eugene Bennett, William McLarty, Keith Johnson, Thom O'Connor, Alexander Calder, Misch Kohn, Herbert Jepson and Charles Heaney, and five prints on loan from the Oregon Shakespeare Festival: a suite of four from Hogarth's *A Rake's Progress*, and a large Canaletto from the Marjorie Bailey Collection, titled *St. Mark's Square*.

The exhibition makes it clear that acquisitions are the lifeblood of a museum, responsible for its growth, nurturing its spirit, enriching its community. However, museum collections, like children, do not spring forth eternal. They are built on the foundation of dedicated individuals or groups, donors whose generosity is evidenced by their devotion and belief in the fine arts as sustenance for its society.

The Schneider Museum of Art is a regional fine arts museum and a component of Southern Oregon State College. Its mandate is to serve "as a resource of the visual arts, maintaining a permanent art collection, and presenting exhibitions and programs for the educational and cultural enrichment of both a general public and academic audience." Its director, Greer Markle, in setting the exhibition schedule, attempts to achieve a balance of styles, periods, cultures and media.

While the variety and richness of the changing exhibitions and educational programs presented in its short six years of life have earned high marks for the Museum, and have greatly, if temporarily in each instance, enriched the artistic life of our area, in the long run it is the permanent collection of the Schneider Museum that will truly add to the cultural growth of our regional community.

It is to this end—the expansion of the permanent collection—and visions of the original plan to enlarge the museum complex—that the board of the Friends



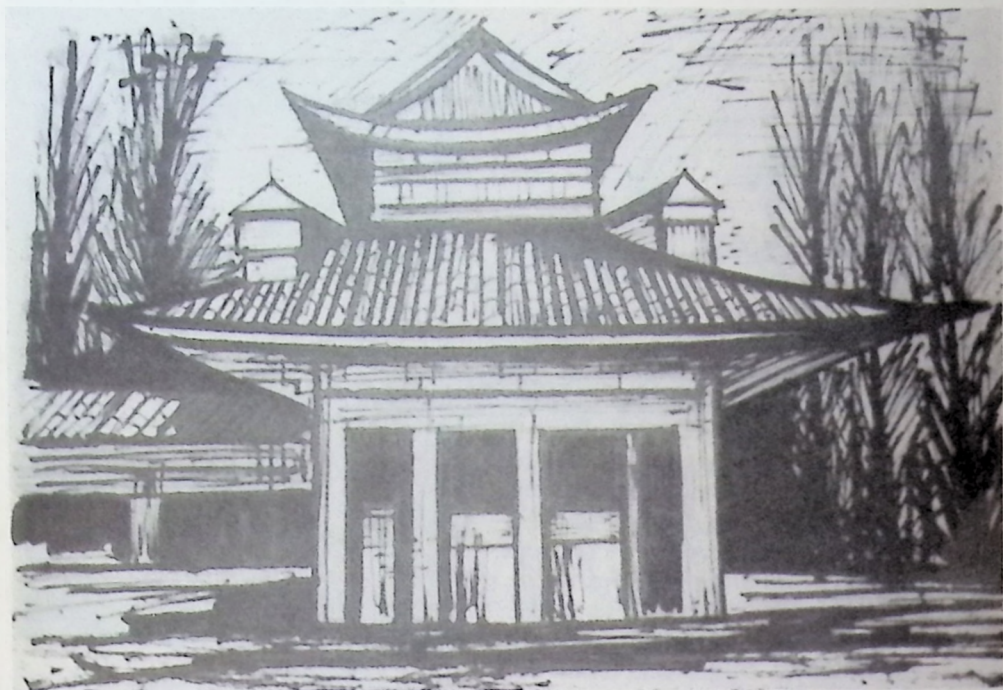
Bernard Buffet, *Le Voyage au Japon: "Japonaise de trois-quatre,"* lithograph. Gift of Ted Suzuki.

of the Museum has shifted its energies.

But how does a Museum grow? Formulas like watering and feeding a garden may be apt metaphors for human growth, but for museums, growth is like an adventure, a pursuit, a commitment, and for some, a learning process. Since funds raised by public events, membership dues or college funds may never be used for acquisitions, it is only through donor gifts, bequests and purchases that objects may be acquired.

For the Schneider Museum, generous benefactors continue to enable it to obtain either by gift or purchase important works for its growing permanent collection.

Recently, several collections of Roman and Carthaginian antiquities, some dating back to the 2nd century B.C., presently held privately in Southern Oregon, have come to the attention of the Museum. The small group displayed in the present exhibit was selected out of hundreds in the combined private collections. Together with Director Markle, the Acquisition Committee of the Friends of the Museum finds that these collections not only are consistent with the collection goals of the Museum and the college's educational mandate, but are so unusual that they present a unique opportunity and should be given preferential consideration.



Bernard Buffet, *Le Voyage au Japon: "Le Petit Temple Heian-Kyoto,"* lithograph. Gift of Ted Suzuki.



Pacific Northwest Indian, Ceremonial Headdress: Frog Hat, cedar, cowrie, fabric, color. Gift of Marion Ady Estate.

The Schneider Museum is now looking for benefactors that would enable the Museum to obtain these collections for its own permanent collection.

As the Museum enters its seventh year, presenting a balanced slate of exhibitions and special projects which range from historical perspectives of art to progressive contemporary art, it continues to expand its diverse programming, art education, long range goals, and community involvement. It also hopes to challenge the expectations of its audience and increase the number of participants in museum activities.

As youth edges into maturity, so the dreams and visions of what it could become enlarge with the energy and ingenuity to carry it forward. The Schneider Museum of Art invites the creative spirit of the Rogue Valley community and the entire Southern Oregon/Northern California region to assist it in that process.

For more information, call the Museum at (503)552-6245.

The Schneider Museum of Art is located on the campus of Southern Oregon State College, Ashland. Museum hours: Tuesday to Friday, 11-5pm; Saturday, 1-5pm.

Joyce Epstein is a free-lance writer living in Ashland.



Still Life, monprint, Mary Dole, Oregon Printmakers' Studio

Oregon Printmaker's Studio / Irkutsk Printmaker's Co-operative: *Friendship Through Art*

By Nancy Jo Mullen

As I begin to write about the Irkutsk Printmakers' Co-operative, memories of another life (graduate school) return haphazardly. I remember the first glimpse I had of these diverse artists' work—how the prints came bundled in a sort of coarse paper pallet—cloth cords complete with markings I could not decipher. These cloth wrapped bundles were an inauspicious beginning for a long-term relationship with artists I may never meet. These Soviet artists whom I have come to know by their work maintain a vigil at the edge of my consciousness. I will never forget them.

The Irkutsk Printmakers' Co-operative, like the contemporary Soviet artists of *Tovarishchestvo* featured in *What is Not Forbidden is Allowed*, the Rogue Gallery exhibit last month began as a group of committed though "unofficial artists" from Siberia. As a result of the Eugene Sister City Program and the recognition these printmakers received as co-exhibitors with Oregon Printmakers' Studio in the United States, these artists finally received official recognition from the Soviet government in the waning days of its rule.

Seeing their work for the first time

gave me an odd feeling. Some of the images were strangely evocative. The landscapes captured a quality of light and space more common in Nineteenth Century prints. There were small wood engravings of cathedrals and large satirical lithographs of Irkutsk nightlife, etchings—quiet images, striking images, the contour of another culture with a different structure offering a previously unimagined dialog.

A woman in charge of athletic groups and cultural clubs had come on behalf of the citizens of Irkutsk to meet with the city fathers of Eugene. Her contact with Oregon Printmakers' Studio and the University of Oregon began our fateful exchange.

"Could I have them please? ...yes? But not to keep?"

"Yes," I replied slowly, "I could have them." In the closing days of November, 1988, when this young woman and I met, I held a graduate teaching fellowship at University of Oregon as director of Gallery 141. This facility had a mission to exhibit student and faculty work for the School of Architecture and Allied Arts. The schedule was grueling—every week of every term a new exhibit, every week



Untitled, etching with drypoint and engraving, Kirstin Rorke, Oregon Printmakers' Studio

an opening, every weekend walls were patched and a new exhibit went up. Students and faculty competed for the slots and there was rarely an opening.

The day I committed to accepting the prints, an unanticipated opening had occurred in Gallery 141's schedule. The Irkutsk Printmakers' works were first viewed in an end-of-term exhibit, December 2-14, 1988 at Gallery 141. The Board of Visitors for the School of Architecture met in Gallery 141 while the Siberian work was on display. Fortunately for these as yet unknown artists, several guests including a Portland gallery owner and a representative of the Portland press core became enthusiastic enough to offer help in placing these artists' works.

In Eugene, the citizenry was generally excited about the activities of its Sister City Committee. Several University of Oregon staff members and professors were actively encouraging interaction on a number of fronts. These prints, which seemed to have arrived as an after thought, came to figure prominently in future Sister City exchanges.

As Eugene and Irkutsk became acquainted through their respective committees and their local newspapers, The Oregon Printmakers' Studio in Eugene began to correspond with the Irkutsk Printmakers' Co-operative. Communication was often difficult and halting. Letters commonly required a

wait of up to six months for transit and answer. Early in 1990 an enthusiastic Siberian artist arrived without cash in New York city claiming that "Eugene is sponsoring me to visit because I am artist from Irkutsk!" Fortunately for this independent Soviet pioneer, several sponsors were found. Local travel agents underwrote his trip to Eugene and a local gallery exhibited his work in hopes that interested art lovers in Eugene would purchase enough work to secure his passage home. In fact the Sister City Program in Eugene paid the remaining bills when this free wheeling "artist-diplomat" returned to Irkutsk.

Although the Oregon Printmakers' Studio hoped that an official exchange of artist/printmakers would eventually be accomplished, the surprise visit of the afore mentioned artist served as a warning. Future correspondence must be worded precisely. Translations of Russian letters must be carefully undertaken.

Eugene Sister City supporters, Kate and George Gessert were instrumental in having the Oregon Printmakers' correspondence translated. After the initial contacts were established, Alexander Muravyev became spokesperson for the Irkutsk Printmakers' Co-operative. Lauren Sauvage represented the Oregon Printmakers in all its official correspondence.

After the hectic initial exhibit of prints at Gallery 141 at the close of 1988, the Oregon Printmakers sent a portfolio of



Astral King, etching, Valerie Ivanovich Moshkin, Irkutsk Printmakers' Co-op

their members' prints to the Soviet Union. Several local Soviet museums circulated the Americans' prints with accompanying examples of the Soviet work. For the Soviet artists, this was a momentous occasion. Until this exchange exhibit, they had not officially exhibited inside their own country.

The pattern of joint exhibits continued in the United States when the Oregon Printmakers' Studio arranged several venues during 1990. Chetwynd-Stapleton Gallery in Portland, San Francisco Printmakers' Gallery, and the Jacobs Gallery, Hult Center, Eugene, Oregon featured the collective work of these studios. By 1991, Russian venues for the American artists had included: Siberian Museum of Irkutsk, St. Petersburg Art Museum, and the Museum of Fine Arts, Moscow.

Letters included personal compelling views of artists' lives. For the Soviet artists, artistic output was limited by political considerations and a worsening economic climate. Printing paper was in short supply—"could the American artists send some?" We wondered what would happen if we tried to send paper through the mail. Could we be sure it would reach our artist friends?

In the summer of 1990, Denis Keogh, an Oregon Printmaker's Studio member with Russian language skills carried a portfolio of new works from the Oregon Printmakers' Studio to Irkutsk. Denis

had lived in Alaska, knew Russian, and became our visiting artist representative with the Irkutsk printmakers. Our first official studio exchange was underway. Denis transported paper donated by Daniel Smith, Inc., Seattle. The Siberian artists had decided that even if they had to pay high duties (more than 100% was likely) they would do it. After all, "there is not paper to buy."

A picture of adversity, difficulties, daily hardship beneath the governmentally superimposed framework of the Soviet co-op gradually emerged equipment was old and temperamental. However, the prints kept coming. And Denis' return brought anecdotal evidence of personal fortitude in the face of incredible uncertainties. Devilish satiric humor and determined will would keep our exchange vital and growing. Alexandar and Denis had done mono-prints of each other—funny ones and brooding ones. They really valued their time together. Denis returned to Eugene determined to help an Irkutsk artist come to Oregon. From Alexandar:

We were very pleased to get your invitation to do a theme exhibit which could travel between cities. In addition to the themes you listed, we would also like to add the protection of nature. We think that such an exhibit on the protection of nature would be successful in our cities.

Continued on page 40

Rogue Valley Symphony Launches Season of Passion

By Nancy Golden

The Rogue Valley Symphony's upcoming season abounds with superlatives: the North American premiere of a "hauntingly beautiful" new horn concerto, played by its virtuoso composer himself; a pair of guest artists sharing the spotlight in the rarely performed Brahms *Double Concerto for Violin and Orchestra*; a student of Vladimir Horowitz playing one of Mozart's greatest piano concertos; the first-ever American winner of the Tchaikovsky Competition in Moscow closing the season with Lalo's incredibly beautiful *Symphonie Espagnole for Violin and Orchestra*.

Then there's the orchestra itself—getting better and better with each year that goes by. "This is a marvelous orchestra to work with," says Conductor Arthur Shaw. "They've come so far, and they keep right on growing. It's a thrill to know that each year we can play more demanding music. For instance, I've been wanting to do Beethoven's "Pastoral" Symphony for years. We're ready now, so it's on the program this season."

With the freedom of choice made possible by the orchestra's maturity, Shaw has chosen a season of extraordinary passion and fantasy. Whether it be quiet or tumultuous, happy or tragic, realistic or fantastic, all of the music shares the element of passion, created by composers who knew whereof they spoke. "Colorful" is a mild word indeed for these concerts! Here are some highlights to anticipate.

OCTOBER 17-18:

Dean Kramer plays Mozart

Pianist Dean Kramer opens the season on October 17 playing the *Piano Concerto in c-minor* (K. 491) by Mozart. Written when his life was sweet with jubilation, the concerto is one of this cheerfully flamboyant composer's rare and surprising forays into the wilderness of tragedy.

In a way most unusual for him, the very handwriting of Mozart's manu-

script shows agitation and struggle, both reflected in the music. *Tutti* orchestration, far beyond what is conventional for the concerto form, soars to towering majesty, then intertwines with the heart-breaking melodies of the soloist's lines: a *tour de force* that is universally recognized as one of the greatest works ever written for piano.

Well-known for his Mozart interpretations, Kramer studied with Vladimir Horowitz and routinely receives rave reviews. The *Washington Post* praises him for playing with "everything the work needs: balance of voices, wonderfully controlled dynamics, a flawless cantabile line," and the *Malta Sunday Times* speaks of his "electric rapport" with the audience.

The major orchestral work on the program is Anton Dvorak's *Symphony No. 9*, the "New World." The daring "Father of Czech Music" wrote this symphony during a trip to the United States at the height of the Industrial Revolution. The unique energy and sometimes frenzied pace of American life made an indelible impression, which he immediately translated to music. So accurate were his perceptions of what makes America tick that the symphony's *largo* theme has long since been absorbed into the fabric of our folklore as the spiritual, "Going Home."

NOVEMBER 12, 13, 15:

Orchestra Showcase

Always one of the season's most popular programs, the Orchestra Showcase this year pulls out all the orchestral stops, opening with the *Overture to "The Consecration of the House"* by Beethoven. The year was 1822 and the "house" was the newly remodeled Theater in der Josefstadt, which stands in the center of Vienna where it is still in daily use. The music was a tribute to Handel, whom Beethoven greatly admired. Brief and Handelian as it is, the overture's massive harmonic blocks and incisive climax bear the clear stamp of Beethoven's style.

Leaping forward into this century, the

Showcase moves on to Maurice Ravel and his *Rapsodie Espagnole*—a total change in mood and place, as well as time. Son of a Basque mother, Ravel grew up on the French side of the Pyrenees but never lost his childhood fascination with all things Spanish. As a superb technician blessed with vivid imagination and a taste for lush, impressionistic sound, he was a master of orchestral color. In turn delicate, kaleidoscopic, and glittering, the rhapsody evokes the romance of Spain in a blaze of color.

For its finale, the Showcase turns to yet another culture with the immensely popular *Symphony No. 2* by Sergei Rachmaninoff. The music twists and turns, lively and somber, gentle and exuberant, at times whispering and at times tempestuous—a study in contrasts that is Russian to its very core.

JANUARY 28, 29, 30:

Brahms and Beethoven

January brings three giant B's to the concert stage with an overture by Bizet plus major works by Beethoven and Brahms, one an old friend, the other rarely performed.

The old friend is Beethoven's familiar *Symphony No. 6*, the "Pastoral." One of the most descriptive pieces of music ever written, the Pastoral tells of a simple walk in the country—the sights, the sounds, the sudden thunderstorm—everyday material tuned to memorable heights of drama by a man who drew heavily on his beloved countryside for inspiration.

The new friend is Brahms' final orchestral work, the innovative *Double Concerto for Violin and Cello*. Rarely performed because it requires two solo artists, the music is grave and beautiful, touched with inner exaltation.

As he grew older, Brahms found it surpassingly difficult to maintain simple, warm personal relationships. He wrote the concerto in order to reconcile a painful rift in his lifelong friendship with the Hungarian violinist Joseph Joachim. Asking for approval, Brahms wrote to Joachim, "I have been unable to resist the ideas that have been occurring to me for a concerto for violin and cello... Please send me a line... I will not say out loud and in detail what I hope in secret." Joachim responded with cordial enthusiasm, and the rest is history.

Ilkka Talvi, concertmaster, and Raymond Davis, cello, come from the Seattle Symphony to share the spotlight. They are "well matched," said the *Seattle*

Times of their performance last spring, praising especially their "sweet sound and unified approach to the music."

FEBRUARY 25, 26, 27:

Horn Concerto premiers

February brings a major musical event—the North American premiere of Eugene Coghill's *Horn Concerto*, performed by the composer himself. After its 1990 premiere in Mexico, critics gave high praise: "An important and beautiful addition to the French horn repertoire... Clear-cut, although sometimes surprising chord progressions and lyrical melodic lines ... It affords the horn soloist an opportunity to display almost every conceivable use of this noble instrument ... I liked it instantly."

Coghill, who plays with the Orquesta Filarmonica de Jalisco in Guadalajara, is not only a virtuoso performer and composer, but also an outstanding golfer who played on the PGA circuit. "He's an absolute delight who tells wonderful stories, a many-sided man, a superb horn player and wonderful to work with," says Shaw, who met him when he conducted a program of North American music in Guadalajara last May.

On the same program are Haydn's final symphony, the "London"—a huge crowd-pleaser at its premiere in 1795—and the popular *Firebird Suite*, which in 1911 thrust the controversial Stravinsky overnight into the front ranks of contemporary composers. Since the original score called for a great many extra players, Stravinsky himself reorchestrated the suite for conventional orchestra in 1919. It is this version Shaw will present.

MAY 1, 2:

Fodor plays Lalo

Virtuoso flair and flashing eloquence celebrate the end of the season with the international artist Eugene Fodor playing Lalo's *Symphonie Espagnole*. This amazing violinist and equally amazing composer are well matched. Ever fascinated by the exotic, Lalo loved the string instruments particularly and excelled in creating orchestrations designed to bring out their richest and most subtle tones. Fodor, who catapulted to fame when he won the highest award given at the 1974 International Tchaikovsky Competition in Moscow, is exactly the right soloist to make the most of Lalo's score. "Fodor interpreted Lalo's *Symphonie Espagnole*

Continued on page 40



Native American Artists in the Schools Program Explores History Through Art



By Carolyn Myers

In this year of the quincentennial of Columbus, five hundred years of contact between EuroAmerican and Native American cultures are being acknowledged and re-examined. The Native American Artists in the Schools program provides teachers and students the opportunity to meet contemporary Indian artists, and to explore a more balanced view of a history we all share.

Last spring, as part of a new program created by the Arts Council of Southern Oregon and the American Indian Cultural Center, Robert Owens presented poetry, traditional songs and drumming, Dawn Linwood gave a beadwork demonstration and Juliana Marez talked about Indian history. These three Native Americans were introducing their arts and culture and a draft of a local history to students in pilot sites in Jackson and Josephine counties.

To develop the Native American Artists in the Schools program, the Arts Council and the American Indian Cultural Center invited Indian artists from throughout Southern Oregon to a day-long gathering to share experiences and ideas about learning and teaching traditional arts and cultural values. A few of these Native people had grown up in Oregon on the Klamath Reservation or in small coastal communities. More had moved to the area for the same variety of reasons that bring anyone else here. As AICC representative George Fence put it, "People have come here for religious reasons, for educational purposes, for a job, maybe they just like the way the mountains stand close together. In addition, here or there are what Indian people might consider to be power places or power spots."

Representing widespread tribal affiliations, and ranging in cultural identity from a man who only in adulthood had begun to explore his ancestral connections, to a woman who had been raised and was raising her children and grandchildren in as traditional a manner as possible, these artists were representative of the 38,000 Native Americans living in Oregon today.

"Artists who work in traditional Indian metaphors as well as contemporary adaptations of ancient traditions help students gain a new perspective of American history in which Native American cultures are recognized, validated and integrated across the curriculum," Friendly said. The Arts Council has a roster of artists whose presentations include storytelling and poetry, drumming and songs, dance, beadwork, fry bread, corn husk dolls, basketry, arrowhead chipping and general Indian cultures and history.

Schools may schedule a single 45 minute, one-hour presentation (\$50), a one-day series of four presentations (\$125) or a one-week residency (\$550). Interested teachers and parents are invited to call the Arts Council of Southern Oregon at 779-2820 for more information or to schedule a presentation.

To make these presentations more easily integrated into the curriculum and in response to requests from teachers, the Arts Council and AICC researched curriculum models and developed a packet teachers may use alone or in conjunction with the Native American Artists in the Schools program. This program was developed with funding from the Oregon Arts Commission, US West Foundation, the Rogue Valley Civic Index Project and a SORD grant from the Jackson Education Service District.

At the gathering of artists to share visions and concerns for accurate and appropriate teaching, the theme of people's relation to nature emerged as a critical lesson to be shared with today's young people. Native American cultural values, religions, economies, art, music, recreation and rituals and ceremonies have always revolved around awareness and respect for the natural world. These models for living in harmony may be, as George Fence says "the model upon which our existence depends. We see ceremony, crafts and skills, hunting and fishing knowledge, native plant resources, and ceremonies of thanksgiving being articulated anew. Yet this is only a reworking of knowledge lost to most contemporary people."



The Roseburg Folklore Society Presents Its 1992-93 Folk Concert Series

By Joe Ross

In Roseburg, folk music concerts are heightening awareness of traditional grass roots and broadening our sense of community kinship. The Roseburg Folklore Society announces its 1992-93 Folk Music Concert Series. Concerts (unless otherwise noted) are held at the Umpqua Valley Art Center, 1624 West Harvard Ave., Roseburg. Admission at the door is \$6 (with a \$1 discount for RFS members). For more information, call (503) 672-2532 or 673-9759.

Chuck Pyle

SOUTHWESTERN ACOUSTIC MUSIC

Friday, October 9 - 8:00pm

This concert will feature one of the best new folk musicians on today's professional touring circuit. Chuck Pyle's debut album, "Step By Step," has been receiving rave reviews and much airplay throughout the nation. Pyle presents original material, accompanied by proficient and tasteful guitar-playing.

Bob Bovee / Gail Heil

CONCERT AND BARN DANCE

Sutherlin Grange Hall

Sunday, October 25 - 5-9pm

Do you like concerts? Potlucks? Dances? On Sunday, October 25, the RFS will present all three-in-one at the Sutherlin Grange Hall, 851 S. Comstock Rd., Sutherlin.

Featured guests will be Minnesotans Bob Bovee and Gail Heil, who perform their varied repertoire of American traditional music with spirit and intensity. At the 5pm concert, you'll hear cowboy songs, blues, ragtime, ballads, sentimental duets, Tin Pan Alley compositions, novelty songs and yodeling. At 6pm, join them for a potluck dinner. At 7pm, we'll have some barn dance instruction, followed by the old-time dance at 7:30pm.

Patrick Ball

CELTIC HARP AND FOLK TALES

Thursday, December 3 - 7:30pm

Patrick Ball is one of the premier Celtic harp players in the world today with six albums, and an acclaimed storyteller in the Celtic tradition.

Patrick Ball is a "rare artist." He plays the ancient, legendary, brass-strung Irish harp. He tells the marvelous old tales of wit and enchantment. He perpetuates two of the richest traditions of Celtic cul-

ture and blends them to create a "warm and magical performance."

Utah Phillips

AMERICAN MUSIC LEGEND

Wednesday, January 13, 1993 - 7:30pm

Folksinger and master storyteller Utah Phillips says that being a storyteller is no big deal. "Everybody tells a story. Everybody is a story. Hopefully, when we get to the end, it will have been well told." Phillips' folksy yarns and razor-sharp political barbs have made him a legend. Also, his repertoire of entertaining songs tells the common people who didn't get written about in history books. He sings about miners, loggers, railroad men, cowboys, and union organizers. Phillips also talks about politics, always with an ample amount of humor.

Robert Burns Night

FOR THE SCOTS

Saturday, January 30, 1993 - 4pm & 8pm

*No guess could tell what instrument appear'd,
But all the soul of Music's self was heard;
Harmonious concert rung in every part,
While simple melody pour'd moving on the heart.*

When Robert Burns wrote these words, he probably never would have guessed that his creativity and genius would continue to be celebrated on a world-wide scale over two hundred years hence. This evening that celebrates the genius, talent and humanity of Scotland's National Bard is co-sponsored by the Roseburg Folklore Society and Scottish Society of Douglas County.

Entertainment will include Scottish bagpiping and drumming, music, dancing, and poetry-reading. A \$7 admission will be charged, and ticket pre-purchase is highly advised.

Continued on page 29

Speaking of Words

Hanging Loose One More Time

by Wen Smith

In the August issue of the *Guide* I ladled up some stew about adverbs used *a capella*, without their *-ly* tails. It's a question of whether we "travel *light*" or "travel *lightly*."

As usual, my ladle didn't go all the way to the bottom of the cauldron. There's more to be said about such adverbs, and I'd better say some of it quick.

One hangup for most of us is that we think words are like hammers and saws, each designed to do just one job. But words aren't like that. Some of them can fell trees in one place and pound nails in another. In this respect, words are more like people than like tools.

To put that in a different way, what acts like an adverb in one spot may act like an adjective in another. If I "move *fast*," *fast* is an adverb, but if I "stand *fast*," it's an adjective. And the word has more than one meaning. "Move *fast*" means *rapidly*. "Stand *fast*" means *firm*, *unyielding*, *fixed*.

Clearly, since *fast* doesn't change in form, the difference is its environment. *Move* reports some action, but *stand* reports a status—let's call it the difference between active and static.

Active verbs tell us what things *do*, but static ones tell us what things *are*. In our context, *stand* is static, because it really means the same as *am*, *is*, or *are*. When I *stand* firm, I *am* firm.

That family of static verbs has a pretty big tree, all springing from granddaddy *be* and his children (*am*, *is*, *are*, *was*, *were*, and so on). Among cousins are all the verbs that play variations on the *be* theme: *We seem* glad, *appear* confused, *sit* still, *keep* quiet, *hold* tight, *stay* put, *remain* seated, and *become* ill.

You'll recognize some other kin: *It grows* late, *I get* tired, *go* pale, *fall* silent. *Sleep proves* helpful, and the sky *turns* bright again. The plot *rings* true.

That whole clan of static verbs likes to associate with adjectives, not with adverbs. It wouldn't do to say, "turns *brightly*" or "rings *truly*."

Another branch of the status-verb family covers all the five senses: *look*, *sound*, *smell*, *taste*, *feel*. They stick to the family pattern, calling forth adjectives, not

adverbs. And that's why "I felt *badly*" should be "I felt *bad*."

All this takes me back to my friend who learned to travel *light* and hang *loose* about grammar. Should she instead have traveled *lightly* and hung *loosely*?

Nope. It wasn't the travel that was light, but *she* was light (at least her baggage was) when she traveled. And *hang* in that sense means *be* or *feel* or *remain*, the word having given up the active circus life and turned static. That's right, turned static, not turned *statically*.

None of this really accounts for what happens when we play *fair*, walk *straight*, or sing *loud*. Words like *play*, *walk*, and *sing* certainly have active genes, not static ones. Why don't such words call for adverbs: play *fairly*, walk *straightly*, sing *loudly*? Well, they do.

But calling for an adverb is like calling for help. These days you don't always get what you call for. Adverbs with *-ly* endings are an endangered species, probably doomed to extinction. Why fly *directly* to any place if you can get there by flying *direct*? They're a puzzle, these *-ly* words. So many adverbs lack that tail ("work *hard*" isn't the same as "*hardly* work"). And so many adjectives have it: *friendly*, *homely*, *deadly*. No wonder folks get mixed up and just use what comes natural. Make that *naturally*. In the confusion the clan of *-ly* words are likely one day to pull up *lame* and drop *dead*. Just hope they don't turn *deadly*.

Despite the trend, we can't expect the early demise of all these *-ly* adverbs. People whose ears are attuned to the music of words still have an affirmative-action campaign going in favor of taste. Now and then one of them *turns stuffy*, *goes fanatic*, and demands purity.

What we all need is ears with taste—and tolerance. If usage is natural and says what's meant, I just hang loose and appreciate it. If it's stiff and pompous and doesn't ring true, I like to avoid it even if it proves correct.

And it sure helps to remember that almost nobody talks perfect.

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Monday afternoon.

Specials at a Glance

**KSOR
KSRS**

CLASSICS & NEWS

Several new concert series come to Classics and News this fall: The Saint Paul Chamber Orchestra, under conductor Hugh Wolff, performs Sundays at 2:00 pm; and the 1992 Salzburg Music Festival brings both orchestral and chamber music performances from this renowned Austrian music festival, Saturdays at 2:00 pm.

Two operas from the 1992 Bayreuth Festival, are heard the first two Saturdays of the month: Wagner's *Tannhauser* on October 3, and *Flying Dutchman* on October 10 at 10:30 am each day.

And *Pipedreams* moves to Saturday evenings at 5:30 pm.

**KSMF
KSBA
KSKE
KAGI
KNCA**

Rhythm & News

Selected Shorts, which features actors interpreting contemporary short stories, returns to JPR (for 52 weeks this time) Tuesdays at 9:00 pm. Joe Frank moves to Fridays at 9:00 pm.

NPR's popular news magazine devoted to environmental issues, *Living on Earth*, comes to the Rhythm and News service, Saturdays at 11:00 am. *Jazz Revisited* moves to 11:30 am Saturdays and *Riverwalk* moves to noon.

And fans of classic blues and R&B will rejoice in *Rhythm Revue*, a new, two-hour weekly program produced by BluesStage creator Felix Hernandez. Check it out Saturday nights at 6.

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Volunteer Profile

Michael Clark is the host of JPR's "Jazz Sunday", heard on the Rhythm and News service Sundays from 9 am until 2 pm.

Born in Toronto, Michael moved to the U.S. in 1965. He got his love of jazz from his father.

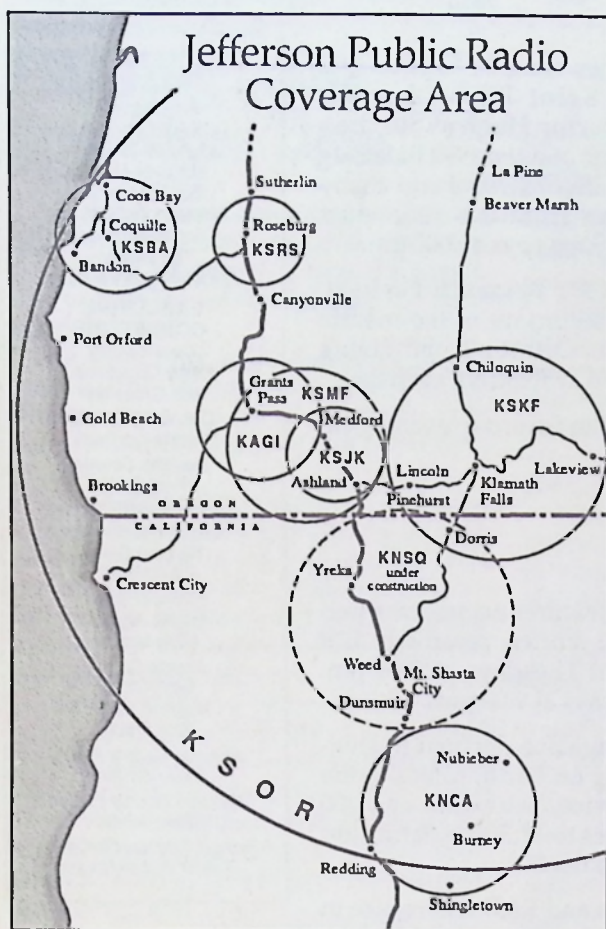
"My Dad loved jazz, and went to all the clubs in Toronto. He really liked Charlie Parker, the Ink Spots, Dinah Washington, and Billie Holiday. He would buy all their records and play them for me."

Michael got further interested in jazz in the mid-1970s, when he started growing tired of rock. Like many younger jazz fans, he grew interested in the jazz/rock fusion of the day, artists like Miles Davis, Weather Report and Larry Coryell.

Michael started hosting a jazz program on a Rogue Valley commercial radio station. Now an SOSOC student majoring in English, Michael last year began hosting "Jazz Sunday" on JPR.



Jefferson Public Radio at a Glance



KSOR

Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsuir	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS &

KSOR

90.1 FM
ASHLAND

Dial positions
for translator
communities
listed below

Monday

5:00	Morning Edition	2:00
7:00	First Concert	
12:00	News	4:00
12:10	Siskiyou Music Hall	4:30

KSRS

91.5 FM
ROSEBURG

Rhythm

KSMF
89.1 FM
ASHLAND

KSBA
88.5 FM
COOS BAY

KSKF
90.9 FM
KLAMATH FALLS

KAGI
AM 930
GRANTS PASS

KNCA
89.7 FM
BURNIE

Monday

5:00	Morning Edition	
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	Jefferson Daily	9:30
7:00	Echoes	
9:00	Le Show (Mondays)	

News & Int

KSJK

1230 AM
TALENT

Monday

5:00	BBC Newshour	
6:00	Morning Edition	
10:00	Monitorradio Early Edition	
11:00	Talk of the Nation	
1:00	Talk of the Town (Mondays)	1:30
	Soundprint (Tuesdays)	2:00
	Crossroads (Wednesdays)	3:00
		3:30

NEWS

Through Friday		Saturday	Sunday
Chicago Symphony (Fridays) All Things Considered The Jefferson Daily	5:00 All Things Considered 6:30 Marketplace 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 First Concert 10:30 1992 Bayreuth Festival 2:00 1992 Salzburg Music Festival 4:00 All Things Considered 5:00 America and the World 5:30 Pipedreams 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 Millennium of Music 9:30 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 St. Paul Chamber Orchestra 4:00 All Things Considered 5:00 State Farm Music Hall

News

Through Friday		Saturday	Sunday
Selected Shorts (Tuesdays) Cuby (Wednesdays) Illy Way (Thursdays) Starlight Theater (Fridays) Joe Frank (Fridays) Cowa Radio Project (Wednesdays)	Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mondays) Jazz (Tuesdays) Jazz (Wednesdays) Jazzset (Thursdays) Vintage Jazz (Fridays)	6:00 Weekend Edition 10:00 Car Talk 11:00 Living on Earth 11:30 Jazz Revisited 12:00 Riverwalk 1:00 AfroPop Worldwide 2:00 World Beat 5:00 All Things Considered 6:00 Rhythm Revue 8:00 The Grateful Dead Hour 9:00 BluesStage 10:00 The Blues Show	6:00 Weekend Edition 9:00 Jazz Sunday 2:00 Jazzset 3:00 Confessin' The Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 The Folk Show 8:00 Thistle & Shamrock 9:00 Music from the Hearts of Space 10:00 Possible Musics

Information

Through Friday		Saturday	Sunday
Illy Way Starlight Theater (Thursdays) Second Thoughts (Fridays) Illica News Jefferson Exchange (Sundays) Dinitoradio Marketplace It Happens	4:30 The Jefferson Daily 5:00 All Things Considered 6:30 Marketplace 7:00 MacNeil-Lehrer Newshour 8:00 BBC Newshour 9:00 Pacifica News 9:30 All Things Considered 11:00 Sign-off	6:00 Weekend Edition 11:00 Zorba Paster on Your Health 12:00 Parents Journal 1:15 SOSC Football 4:00 Car Talk 5:00 All Things Considered 6:00 Modern Times 8:00 All Things Considered 9:00 BBC News	6:00 Weekend Edition 10:00 Sound Money 11:00 Sunday Morning 2:00 El Sol Latino 8:00 All Things Considered 9:00 BBC News

CLASSICS & NEWS

KSOR 90.1 FM KSR5 91.5 FM

(For dial positions in translator communities see page 20)

Monday through Friday

5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

7:00 a First Concert

Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01, and 8:01, also:

7:37 a Star Date

8:30 a Marketplace Report

9:30 a Birdwatch

9:57 a Calendar of the Arts

Featured Works (air at 9:00 am)

Oct 1 Th GLAZUNOV: Violin Concerto

Oct 2 F HAYDN: Symphony No. 101 ("Clock")

Oct 5 M DVORAK: Symphonic Variations

Oct 6 T HAYDN: Violin Concerto in C

Oct 7 W RAVEL: Piano Trio

Oct 8 Th BEETHOVEN: Symphony No. 5

*Oct 9 F SAINT-SAENS: Piano Concerto No. 2

*Oct 12 M VAUGHAN WILLIAMS: Variations on a Theme of Thomas Tallis

Oct 13 T MOZART: Piano Trio ("Kegelstatt")

Oct 14 W BRAHMS: Variations on a Theme of Haydn

Oct 15 Th PROKOFIEV: Lt. Kije Suite

Oct 16 F CHOPIN: Piano Sonata No. 3 in B Minor

Oct 19 M HARTY: A Comedy Overture

Oct 20 T DOHNANYI: Violin Sonata

Oct 21 W SCHUBERT: Symphony No. 8

*Oct 22 Th LISZT: Grand Etudes after Paganini

Oct 23 F COPLAND: *Appalachian Spring*

Oct 26 M MOZART: Piano Concerto No. 11 in G

Oct 27 T WEBER: Grand Duo Concertante

*Oct 28 W HANSON: Symphony No. 3

Oct 29 Th GLAZUNOV: Symphony No. 4

Oct 30 F RAVEL: *Gaspard de la Nuit*

12:00 n News, Weather, and Calendar of the Arts

12:10 p Siskiyou Music Hall
Russ Levin is your host.

Featured Works (Begins at 2 p)

Oct 1 Th FRANCK: Prelude, Aria et Finale

Oct 2 F SCHUBERT: Symphony No. 6

Oct 5 M STRAVINSKY: *Apollo*

Oct 6 T KODALY: *Peacock Variations*



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CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

- Oct 7 W SCHUMANN: Piano Concerto
 Oct 8 Th MOZART: Horn Quintet, K. 452
 Oct 9 F BIZET: Symphony in C
 *Oct 12 M VAUGHAN WILLIAMS:
 Symphony No. 3 ("Pastoral")
 Oct 13 T DVORAK: Serenade for Winds
 Oct 14 W VANHAL: Bassoon Concerto
 Oct 15 Th SIBELIUS: Violin Concerto
 Oct 16 F SCHUBERT: "Trout" Quintet
 Oct 19 M RODRIGO: *Concierto andaluz*
 *Oct 20 T IVES: Symphony No. 2
 Oct 21 W SCHUMANN: String Quartet
 No. 2
 Oct 22 Th BACH: Violin Concerto in E
 Oct 23 F SAINT-SAENS: Symphony
 No. 3
 Oct 26 M STRAUSS: *Tod und
 Verklarung*
 Oct 27 T MOZART: Symphony No. 29
 Oct 28 W BARTOK: Concerto for
 Orchestra
 Oct 29 Th SUK: Serenade for Strings
 Oct 30 F SCRIBAN: *Poem of Ecstasy*

FRIDAYS ONLY

- 2:00 p The Chicago Symphony
 Oct 2 Daniel Barenboim conducts a
 concert performance of Mozart's
 opera *Don Giovanni*.
 Oct 9 James Levine conducts the
 Symphony No. 1 in D, Op. 25

("Classical") by Prokofiev; the
 Violin Concerto in E Minor, Op.
 64 by Mendelssohn, with soloist
 Sarah Chang; and a variety of
 American songs by George M.
 Cohan, Stephen Foster, and
 others.

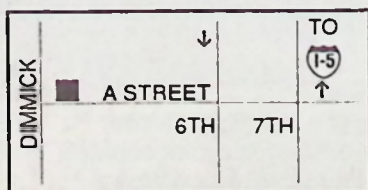
- Oct 16 Yakov Kreizberg conducts the
Roman Carnival Overture, Op. 9
 by Berlioz; the Piano Concerto in
 E-flat, K. 271 by Mozart, with
 soloist Maria Joao Pires; and the
 Symphony No. 2 in E Minor, Op.
 27 by Rachmaninov.
 Oct 23 Daniel Barenboim conducts the
Leonore Overture No. 3, Op. 72a
 by Beethoven; the Violin
 Concerto No. 2 in C-sharp Minor,
 Op. 129 by Shostakovich, with
 soloist Gidon Kremer; and the
 Symphony No. 1 by John
 Corigliano.
 Oct 30 Christoph Eschenbach conducts
 the Concerto for Flute and Harp
 in C, K. 299 by Mozart, with flutist
 James Galway and harpist
 Edward Druzinsky; Galway's
 arrangement of Three Pieces for
 Flute and Orchestra by Debussy;
 and the Symphony No. 2 in D,
 Op. 73 by Brahms.

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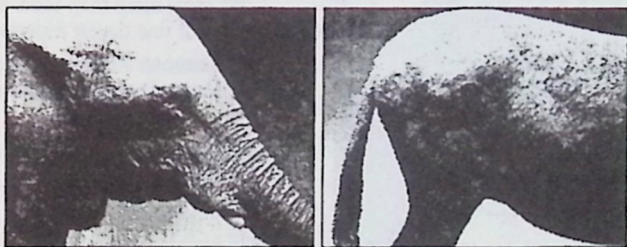
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CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

- 3:30 p Star Date
 4:00 p All Things Considered
 4:30 p The Jefferson Daily
 5:00 p All Things Considered
 6:30 p Marketplace
 The latest business news, hosted by Jim Angle.
 7:00 p Stato Farm Music Hall
 With hosts Potor Van De Graaff and Scott Kulper.
 2:00 p Sign Off

Saturday

- 6:00 a Weekend Edition
 7:37 a Star Date
 8:00 a First Concert
 Includes:
 8:30 a Naturo Notes with Frank Lang
 9:00 a Calendar of the Arts
 9:30 a As It Was
 10:30 a NPR World of Opera
 This month begins with two performances from the 1992 Bayrouth Festival.
 Oct 3 Tannhauser, by Wagner Donald C. Runnicles conducts, and the cast includes Wolfgang Schmidt, Tina Schmidt, Uta Priew, Elke

Wilm Schulte, Manfred Schenk, Richard Brunner, Ekkehard Wlaschiha, and Clemens Bieber.

- Oct 10 The Flying Dutchman, by Wagner Giuseppe Sinopoli conducts, and the cast includes Hans Sotin, Sabine Hass, Reiner Goldberg, Hebe Dijkstra, Clemens Bieber, and Bernd Weidl.

Oct 17, 24 To be announced.

- 2:00 p The 1992 Salzburg Music Festival
 Oct 3 Sir Georg Solti conducts the Vienna Philharmonic in *La Mer* by Debussy; and the Symphony No. 9 in C ("Great") by Schubert.
 Oct 10 Sir Neville Marriner conducts the Academy of Saint Martin-in-the-Fields in an all-Mendelssohn program: the Overture to *The Fair Melusina*, the Violin Concerto in E Minor, Op. 64, with soloist Viktoria Mullova, Incidental Music to *A Midsummer Night's Dream*, and the Symphony No. 4 in A, Op. 90 ("Italian").
 Oct 17 Claudio Abbado conducts the Vienna Philharmonic in *La Damoiselle elue* by Debussy; and Suites 1 and 2 from *Daphnis et Chloe* by Ravel.

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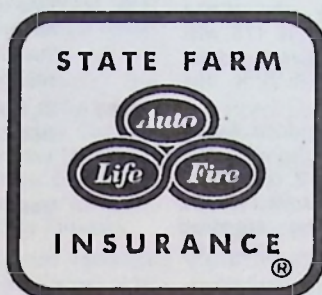
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Participating Agent Profile

William M. Cobb, CLU
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Bill Cobb has been a resident of Ashland for 17 years and has been very involved in the community. Youth activities include the YMCA, Little League, Babe Ruth, and the Ashland Booster Club. Community activities include Ashland Jaycees, Shakespeare Redcoats, Ashland Chamber of Commerce, Ashland High Vocational Advisory Committee, Ashland School Budget Committee, and past president of Ashland Rotary Club.

Bill was a multi-line claims adjuster for three years before becoming a State Farm agent in 1975. He has received many awards for his successful business practices and just earned his "Chartered Life Underwriters" designation.



CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Oct 24 Trevor Pinnock conducts the Mozarteum Orchestra of Salzburg in the Symphony No. 86 in D by Haydn; and three works by Mozart: the concert aria "Ch'io mi scordi di te", K. 505, with soprano Barbara Bonney, the Violin Concerto No. 5 in D, K. 175, with soloist Maxim Vengerov, and the Symphony No. 38 in D, K. 504 ("Prague").

Oct 31 Yuri Temirkanov conducts the St. Petersburg Symphony in the Cello Concerto No. 2, op. 126 by Shostakovich, with soloist Natalia Gutman; and the *Manfred* Symphony, Op. 58 by Tchaikovsky.

5:00 p **America and the World**
A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelet, and produced by NPR.

5:30 p **Pipedreams**
Michael Barone hosts this program devoted to "The King of Instruments," the organ.

7:00 p **State Farm Music Hall**

2:00 a **Sign Off**

Sunday

6:00 a **Weekend Edition**

7:37 a **Star Date**

8:00 a **Millennium of Music**

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

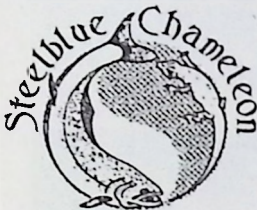
9:30 a **St. Paul Sunday Morning**

Oct 4 The King's Singers perform music from Renaissance Italy, and pieces by Schutz, Sibelius, and Desprez.

Oct 11 Pianist Christopher O'Riley, violinist Ida Levin, and cellist Carter Brey perform trios by Beethoven, Ravel, and the late Argentinian master of the tango, Astor Piazzolla.

Oct 18 Musicians from Marlboro perform the Quintet in C, K. 515; and the Octet in E-flat, Op. 20 by Mendelssohn.

Oct 25 The Chamber Music Society of Lincoln Center performs Three Pieces for String Quartet by Stravinsky; *A Musical Joke*, K. 522 by Mozart; and "Little Tricker the Squirrel Meets Big Double the Bear," written and narrated by Ken Kesey.



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Oct. 16-18 Basket Weaving Weekend with Shannon Weber
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11:00 a Siskiyou Music Hall
Your host is Thomas Price. Includes:
12:00 n As It Was

2:00 p The Saint Paul Chamber Orchestra

Oct 11 Hugh Wolff conducts two works by Copland: *Eight Poems of Emily Dickinson* and two dances from *Billy the Kid*; and three works by Mozart: the concert aria "Non temer, amato bene" K. 490, the Overture to *Idomeneo*, K. 366, and the Symphony No. 36 in C, K. 425 ("Linzi"). Soprano soloist is Dawn Upshaw.

Oct 18 Hugh Wolff conducts the Symphony No. 1 in D by Haydn; *Old American Songs* by Copland, with baritone Thomas Hampson; *Three Places in New England* by Ives; and the Symphony No. 1 in D, Op. 25 ("Classical") by Prokofiev.

Oct 25 Christopher Hogwood conducts excerpts from *The Elements* by Jean-Fery Rebel; *Pavane pour une infante defunte* by Ravel; Incidental Music to *L'Arlesienne* by Bizet; and the Symphony No. 1 in D by Gounod.

3:58 p Star Date

4:00 p All Things Considered

5:00 p State Farm Music Hall

2:00 a Sign Off

Folk Concert Series

Continued from page 17

Scottish refreshments will include haggis (suet, meat and spices traditionally cooked in a sheep's stomach), shortbread, scones, tea and coffee.

Fred Small

SONGS OF CONSCIENCE

Thursday, March 4, 1993 - 7:30pm

Fred Small sings songs of peace, the earth, changing women and changing men—songs of love, songs of hope, and songs to sing along with. The talented singer-songwriter has been hailed by Pete Seeger as "one of America's best songwriters." Fred Small sings songs of conscience in the tradition of Woody Guthrie, Phil Ochs and Tom Paxton. Powerful, affecting, and hard-hitting, Small's songs illuminate the goodness and courage of all kinds of people.

Joe Ross is the coordinator for the Roseburg Folklore Society.

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Monday through Friday

- 5:00 a Morning Edition
The latest news from National Public Radio, hosted by Bob Edwards. Includes:
6:50 a Regional News
6:55 a Russell Sadler's Oregon Outlook
- 9:00 a Open Air
A blend of jazz, world music, contemporary pop, now age, and blues. Keith Henty is your host from 9-noon and Colleen Pyko is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:
9:30 a Ask Dr. Science
10:30 a As It Was
1:00 p Calendar of the Arts

FRIDAYS ONLY

- 3:00 p Marian McPartland's Piano Jazz
Oct 2 Renee Rosnes is a young woman who has made a great impact on the jazz world. Here she plays Monk's "Four In One," and joins Marian for a duet on Rosnes's composition "Fleur de Lis."
Oct 9 Loonis McGlohon, composer, pianist, conductor, accompanist, record producer, and more, joins Marian for a tribute to his great

friend, songwriter Alec Wilder.

- Oct 16 Kenny Barron solos on "Warm Valley," and he and Marian join forces on "Gone With the Wind."
Oct 23 Now in his eighties, trumpeter Doc Cheatham has played with most of the great in jazz. Here he and Marian play "I Double Dare You" and "Give Me a Kiss to Build a Dream On."
Oct 30 Jazz pianist/singer Billy Stritch joins Marian on "No Moon At All" and does a solo version of "It Amazes Me."

- 4:00 p All Things Considered
6:30 p The Jefferson Daily (not heard on KAGI)
7:00 p Echoes
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

MONDAYS

- 9:02 p Le Show
Harry Shearer's weekly satirical jab. No one is safe.

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TUESDAYS

- 9:02 p **Selected Shorts**
Good news for fans of "Selected Shorts": First, it's back; and second, it's back for 52 weeks a year! This series presents some of this country's finest actors interpreting some of our finest short stories.

WEDNESDAYS

- 9:00 p **Ruby**
The Galactic Gumshoe returns to Jefferson Public Radio in a series including the original Ruby, Ruby II and Ruby III! A half-hour visit to audio hyperspace.
- 9:30 p **The Iowa Radio Project**
Dan Coffey (alias Dr. Science) returns with another series of gripping, riveting, compelling, spellbinding, silly radio programs.

THURSDAYS

- 9:00 p **The Milky Way Starlight Theatre**
Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.
- 9:30 p **Ken Nordine's Word Jazz**
The most famous voice in radio with a weekly word jam.
- 10:02 p **Jazzset**
Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

FRIDAYS

- 9:02 p **Joe Frank**
This post-modern storyteller's weekly foray into the weirdness of life in the 'Nineties.
- 10:00 p **Ask Dr. Science**
- 10:02 p **Jazz**
The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Vintage Jazz is featured on Fridays.
- 2:00 a **Sign Off**

Saturday

- 6:00 a **Weekend Edition**
- 10:00 a **Car Talk**
Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.
- 11:00 a **Living on Earth**
NPR's weekly news magazine devoted to the environment. Steve Curwood hosts.
- 11:30 a **Jazz Revisited**
- 12:00 p **Riverwalk: Live from the Landing**
The Jim Cullum Jazz Band returns with another six-month season of live performances devoted to the greats of classic jazz.
- 1:00 p **AfroPop Worldwide**
Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.
- 2:00 p **World Beat**
Host Thom Little with reggae, Afro-pop, soca, you name it.
- 5:00 p **All Things Considered**
- 6:00 p **Rhythm Review, with Felix Hernandez**
The producer of *BluesStage*, Felix Hernandez, is also a connoisseur of roots rock, soul and R&B. Each week he presents two hours of this great American music.
- 8:00 p **The Grateful Dead Hour**
David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.
- 9:00 p **BluesStage**
Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.
- 10:00 p **The Blues Show**
Your hosts are Peter Gaulke, Curt Worsley, and Lars Svendsgaard.
- 2:00 a **Sign Off**

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Sunday

- 6:00 a Weekend Edition
- 9:00 a Jazz Sunday
Back by popular demand, great jazz for your Sunday morning, hosted by Michael Clark.
- 2:00 p Jazzset, with Branford Marsalis.
- 3:00 p Confessin' the Blues
Peter Gaulke's weekly look at the rich history—and present—of the blues.
Oct 4 Portland Based Blues
Oct 11 Breakin' Down the House Jump bands of the 1950s.
Oct 18 Doo Wop Woople Legendary recordings from the Ric and Ron Labels.
Oct 25 Classic Blues Singers: Then and Now
- 4:00 p New Dimensions
Oct 4 The Body Possible, With Michael Murphy Are human beings capable of further development of the finest qualities of human nature? Murphy looks at the next steps in evolution.
Oct 11 Feng Shui for Health, Wealth and Harmony, with Katherine Metz The ancient Chinese art of

long shui describes ways to enhance our own surroundings for health and success.

- Oct 18 The Wise Physician Within, with Carl Simonton, M.D. Simonton is a doctor who encourages patients with terminal illness to focus on living instead of dying. He helps cancer patients appreciate how much their health is influenced by their attitudes, spirituality, goals and family life.

- Oct 25 Saving America/Saving the World, with Helen Caldicott, M.D. This leading anti-nuclear activist delivers a scathing wake-up call about abuses of power in America.

- 5:00 p All Things Considered
- 6:00 p The Folk Show
Keri Green is your host.
- 8:00 p The Thistle and Shamrock
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.
- 9:00 p Music from the Hearts of Space
- 10:00 p Possible Musics
- 2:00 a Sign Off



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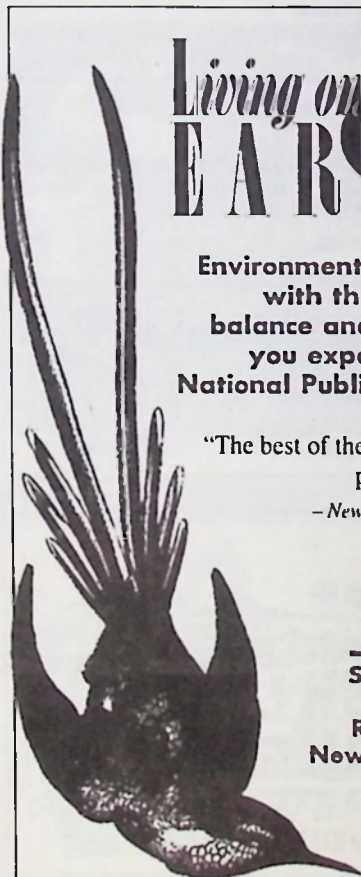
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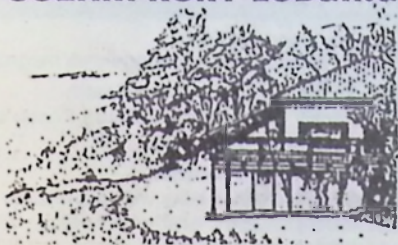
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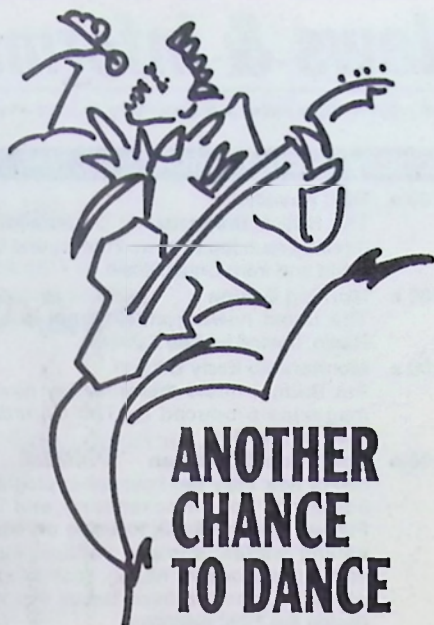


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Begun in 1991 by two long-time friends of Jefferson Public Radio, Ted & Robin Lawson, in memory of their respective parents, the JPR/Lawson Memorial Endowment Fund's objective is to provide funds separate from the monies needed to fuel the day-to-day operations of Jefferson Public Radio. Contributions made to the fund are prudently invested with only the interest and/or dividend income generated being made available to support and improve JPR's service in Southern Oregon and Northern California. By taking a long-term approach, it is our hope that this endowment will meaningfully contribute to a financially secure future for Jefferson Public Radio.

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News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

Monday through Friday

- 5:00 a BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 6:00 a Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 11:00 a The Talk of the Nation**
NPR's now daily two-hour call-in program hosted by John Hockenberry and Ira Flatow. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
TUESDAY: Soundprint
American Public radio's weekly documentary series. Repeat of Saturday's program.
WEDNESDAY: Crossroads
NPR's weekly magazine devoted to issues facing women and minorities.
THURSDAY: The Milky Way Starlight Theatre
FRIDAY: Second Thoughts
A weekly interview program, hosted by David Horowitz, looking at contemporary issues from a conservative perspective.
- 1:30 p Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitoradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**
Ken Marlin, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.
- 6:30 p Marketplace**
A repeat of the 3:00 p broadcast.
- 7:00 p MacNeil-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 p BBC Newshour**

- 9:00 p Pacifica News**
9:30 p All Things Considered
A repeat of the 5:00 p broadcast.

Saturdays

- 6:00 a Weekend Edition**
NPR's Saturday morning news magazine.
- 11:00 a Zorba Paster On Your Health**
Family practitioner Dr. Zorba Paster's live nationwide house call.
- 12:00 n The Parents Journal**
Bobbie Connor talks with experts on parenting, health, and psychology: sound advice for parents in these confusing times.
- 1:15 p SOSC Football**
Play-by-play by Tag Wotherspoon. Air times 1:15 pm, unless otherwise specified.
Oct 3 SOSC at Eastern Oregon
Oct 10 Western Oregon at SOSC (4:45 pm air time. *Modern Times* and *All Things Considered* will be heard following the game)
Oct 17 Willamette at SOSC (Homecoming)
Oct 24 SOSC at Linfield
Oct 31 SOSC at Pacific Lutheran
- 4:00 p Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**
Lynn Neary hosts NPR's daily news magazine.
- 6:00 p Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

Sundays

- 6:00 a Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy.
- 10:00 a Sound Money**
- 11:00 a CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**
- 9:00 p BBC News**

Prose and Poetry

Garlic

The man who sells garlic, also
plays guitar and sings.
Sad wind that wanders, seems to spin
a trellis of trembling leaves-overhead,
which rise and fall almost unnoticed,
speaking of sorrows
speaking of love
and years away off, gone
beyond horizons, over rolling jade oceans,
behind eyes that have turned
to porcelain, don't show
the life that lies there.
And still the soft strings stir
the old ashes, my heart,
but I won't take stock in those
old songs today.
I'll take instead
the fierce light in her sparkling eyes.
Their strong bodies moving together.
How she stays near him, rocking.

Cedar Woman's Owl

When white owl swooped
down the spirit hills
had snow and the other birds
scattered back as if two arms
had opened wide.

The sharp one
who knows the taste of fresh blood
but does not take even one drop
lightly.

After that we offered food
to the spirit world which swims
inside of grey squirrel
and everything.

White owl's words had worn fire, landing
on that place where you only feel
things right before words are born.
I saw the message as coming in
through the door above my ear
where spirit breathes
but she said no, it had exploded
inside her heart.

— Scott Blair

Scott Blair lives in Ashland where he attends SOSC, works as a cook at Rebels Country Kitchen, and as an educational assistant for the Ashland School District. Scott has published his poetry and photography in student publications.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Arts Events

Guide Arts Events Deadlines:

November Issue: October 15

December Issue: November 15

For more information about arts events,
listen to the
Jefferson Public Radio
Calendar of the Arts broadcast
weekdays at 10 am and noon.

Calendar of the Arts sponsored by



ROGUE VALLEY

Theater

♦Oregon Shakespeare Festival 1992 Season
Presentations in the Angus Bowmer Theatre:
thru 11/1 ♦William Shakespeare's *All's Well That
Ends Well*



*Oregon Shakespeare Festival's The Playboy
of the Western World. Photo: Christopher
Briscoe*

thru 11/1 ♦John Millington Synge's *The Playboy of
the Western World*
thru 10/31 ♦David Hirson's *La Bete*
thru 10/31 ♦Lillian Garrett's *The Ladies of the
Camellias*

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In Coos County contact Tina Hutchinson (503) 756-1358

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For more information and free brochure:
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Oregon Cabaret Theatre's Working

♦**Working**, a musical presented by the Oregon Cabaret Theatre. Based on the best-seller by Studs Terkel and featuring music by James Taylor. *Working* moves through the work day with dozens of people telling what they do for a living. Nightly except Tuesdays thru October. Located at 241 Hargadine Street, Ashland. (503)488-2902

♦**The Heidi Chronicles**, presented by Actors' Theater of Ashland. The 1969 Pulitzer Prize Winner by Wendy Wasserstein plays October 1 thru November 28 at The Miracle on Main, 295 East Main, Ashland. (503)482-9659

♦**The Princess and the Goblin**, presented by Actors' Theater of Ashland. A magical story by George MacDonald. October 8 thru November 21 at The Minshall Playhouse 101 Talent Avenue, Talent. (503)482-9659

Music

♦**The American Horn Quartet**, presented by Chamber Music Concerts. An ensemble of American musicians who are currently principal horn players of various European orchestras. October 23 at 8pm at the Music Recital Hall, Southern Oregon State College. (503)552-6331

♦**Rogue Valley Symphony** presents Mozart's *Piano Concerto in C Minor* and Dvorak's *Symphony No. 9* (New World). October 17, 8pm, and October 18, 4pm, at South Medford High School. (503) 488-2521

Exhibits

♦**What Is Not Forbidden Is Allowed** presented by the Rogue Valley Art Association. An exhibit by 18 "unofficial" Soviet artists. Thru October 17 at the Rogue Gallery, 40 S. Bartlett St., Medford. (503)772-8118

♦Harriet Rex Smith/Watercolors, the Gallery Shop Artist of the Month presented by the Rogue Valley Art Association. October 7-31 at the Rogue Gallery, 40 S. Bartlett St., Medford. (503) 772-8118



Wild Beast, Valerie Ivanovich Moshkin, part of Irkutsk Print Co-op exhibit

♦Irkutsk Print Co-Op/Oregon Printmakers' Studio, Eugene, presented by Rogue Valley Art Association. The Exhibit opens with a reception on October 23, 5-7pm at the Rogue Gallery. A Brown Bag Lunch and Gallery Talk will be held on October 28, 12 noon. The Exhibit continues thru November 28 at the Rogue Gallery, 40 S. Bartlett St., Medford. (503)772-8118

♦Selections from the Permanent Collection presented by the Schneider Museum of Art. Includes acquisitions of work by Nathan Oliveira, Jose Cuevas, and Arthur B. Davies. Native American Baskets and works by Alexander Calder, MC Escher, and Fritz Scholder will also be on display. Thru October 16. Schneider Museum of Art, SOS, Ashland. (503)552-6245

♦Sculpture by Jim Robinson and Edward Brownlee presented by Hansen Howard Gallery. Thru October 2-31 at 82 No. Main St., Ashland. (503)488-2562

Other Events

♦Ashland's Marketplace continues its 9th season open-air market in downtown Ashland behind the Plaza shops. A variety of crafts are displayed and sold by the people making them in this setting along the creek. Music is featured at various times by local musicians. Weekends, Sat. 10am-6pm, Sun. 11am-5pm through October. (503)488-2596

KLAMATH BASIN

Music



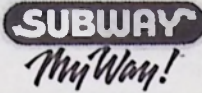

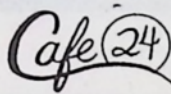
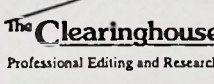


♦Aaron Tippin. Country Western. Thursday, October 1, 7 and 9:30pm.

♦The Platters and The Fabulous Boxtops. Saturday, October 3, 7:30pm.

♦The Dub Squad. New World, Rock and Soul. Sunday, October 17, 7:30pm.

♦Paul Sullivan. Classical pianist and soloist. Sunday, October 24, 7:30pm.

All performances presented by the Ross Ragland Theater at 218 North 7th Street, Klamath Falls. (503)884-5483

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UMPQUA VALLEY

Music

♦Chuck Pyle, presented by Roseburg Folklore Society. October 9, 7:30pm, Umpqua Valley Arts Association Galleria. (503)673-9759

♦Bob Bovee & Gail Heil, concert, potluck, and dance presented by Roseburg Folklore Society. October 25, 5pm, Sutherlin Grange Hall. (503)673-9759

Exhibits

♦The Pottery Group, Walt Mendenhall, Dr. John Unruh, The Pastel Society, and Harriet Spira will have works of various media on display October 1 thru November 13. Umpqua Valley Arts Center, 1624 W. Harvard Blvd., Roseburg. (503)672-2532

COAST

Theater

♦To Kill a Mockingbird is presented by Playwrights American Conservatory Theatre. October 1 thru 18 at 226 S. Broadway, Coos Bay. (503)759-3032

Music

♦Pioneer Brass presented by Friends of Music as part of the 1992 Redwood Theatre Concert Series. Performing on 30 different instruments, the Portland based brass ensemble will perform music ranging from Handel's *Water Music* to Broadway tunes. The Sextette has performed at the Lilas Festival in Sapporo, Japan, and the Oregon Bach Festival in Eugene. October 18, 3pm, Redwood Theatre, Chetco Ave., Brookings. (503)469-5775

Exhibits

♦Classics and Street Rods: Photographs by Garry and Arlene Campbell. October 1 thru 18 at the Coos Art Museum, 235 Anderson Ave., Coos Bay. (503)267-3901

♦The Art of Haniwa: An Interpretive Vision. October 9 thru 31 at the Coos Art Museum, 235 Anderson Ave., Coos Bay. (503)267-3901

♦Watercolors by Susan Kenyon. Oils by Jane Leonard. October 25 thru 31 at the Coos Art Museum, 235 Anderson Ave., Coos Bay. (503)267-3901

Other Events

♦Fall Antique & Craft Sale is an encore presentation of the annual South Coast Antique and Craft Sale held each May. The show offers a mix of quality antiques and handmade products. October 3 from 10-5pm and October 4 from 10-4pm. Curry County Fairgrounds, 950 S. Ellensburg, Gold Beach. (503)247-6959

Season of Passion

Continued from page 15

with a phenomenal technique, playing with unimpeachable accuracy and pitch, and phrasing with a golden tone," says *The Arizona Republic*.

Grand finale for the final concert series is the quite literally fantastic *Symphonie Fantastique* of Hector Berlioz, the first true Romantic. The German poet Heinrich Heine said of him, "He is an immense nightingale, a lark as great as an eagle... The music causes me to dream of fabulous empires filled with fabulous sins."

Berlioz wrote this symphony to gain the attention of a passionate but unrequited love, but the lady was not impressed. Nevertheless, the premiere was a huge success, and the piece lives today as one of the most passionate explorations of love and fantasy ever expressed in music.

The Rogue Valley Symphony performs in Ashland, Grants Pass, and Medford. Season tickets are available on several plans, and single tickets are available for most concerts. Special \$5 tickets are often available for students of all ages. Call the ticket office at 488-2521 for information.

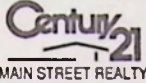


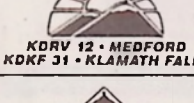
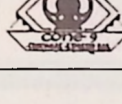

Nancy Golden is Publicity Director for the Rogue Valley Symphony.

Friendship

Continued from page 13

The very best ending for this article would include a description of all the wonderful new prints we have just exchanged. Unfortunately, at this writing, we, of the Oregon Printmakers' Studio have not received a letter for almost a year. No letter has been returned to us. We cannot be sure whether our friends have received our letters and prints. We hold out the hope that our exchange will continue in the future. To the "care of the earth" we Oregon Printmakers will add the topic we believe will best express our concern for our far away counterparts, "caring for friends."

Nancy Jo Mullen is the Director of the Rogue Gallery.

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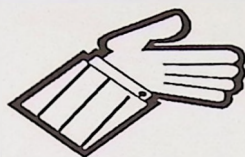
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